

1969

THE 40th ANNIVERSARY SEASON
OF THE

IVORYTON PLAYHOUSE

Under The Direction of

MILTON STIEFEL



IVORYTON, CONNECTICUT

1969

Week of July 7th, Nineteen hundred and sixty nine

Milton Stiefel

presents

EDDIE BRACKEN

in

YOU KNOW I CAN'T HEAR YOU
WHEN THE WATER'S RUNNING

by

ROBERT ANDERSON

also starring

MICHAELE MYERS

ROBERT ELSTON

with

SUSAN BRACKEN

SHERMAN LLOYD

directed by

MR. BRACKEN

Production designed by JOSEPH McARDLE

A Producing Managers Company Project

Entire production under the supervision of Milton Stiefel





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THE CAST
(In Order of Appearance)

THE SHOCK OF RECOGNITION

A producer's office

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Herb Miller	SHERMAN LLOYD
Dorothy	SUSAN BRACKEN
Richard Pawling	EDDIE BRACKEN

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THE CAST

(In Order of Appearance)

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George EDDIE BRACKEN
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MAIN STREET, OLD SAYBROOK, CONN.

THE CAST
(In Order of Appearance)

I'LL BE HOME FOR CHRISTMAS
An apartment living room and kitchen

Chuck EDDIE BRACKEN
Edith MICHAELE MYERS
Clarice SUSAN BRACKEN

I'M HERBERT
A side porch

Herbert ROBERT ELSTON
Muriel MICHAELE MYERS

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STAFF

GENERAL MANAGER — H. IRVING STIEFEL

Box Office Treasurer	Kay Benham
Box Office Assistants	Ivy Eberhart, Eileen Gibson
Executive Secretary	Vicki Jann
House Manager	Eric Emerson

• • •

Resident Director	Milton Stiefel
Set Designer	Joseph McArdle
Production Stage Manager	Bryan Sheedy
Technical Director	John Shane
Lighting Designer	Alan Crawford
Property Mistress	Susan Karr
Staff Assistants	Shawn Bard, Edwin Coffin,

Ronald Greenfield, Deborah Hunicke, William Jacoby,
Tina Menzies, Alice Neiman, Dorothy Pouch, Christina Rosania,
Stuart Ross, Ronald Roth, Luana Terrible, Bruce Thomson,
Pamela Valvano, Barbara Vos, Michael Ward, Steven Wasserman

The Ivoryton Playhouse is owned and controlled by The Milton Stiefel Co., Inc.

PRODUCTION COORDINATOR FOR "YOU KNOW I CAN'T HEAR YOU WHEN THE
WATER'S RUNNING" Peter O'Rourke



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THE IVORYTON PLAYHOUSE FORTIETH ANNIVERSARY SEASON

SOME INTERESTING HIGHLIGHTS

Perhaps there are very few people who can recall the end of the era when every town in the United States of thirty thousand people or over had at least one stock company which flourished for approximately forty weeks every winter season. In Connecticut; Bridgeport, New Britain, New London, and Hartford boasted fine organizations such as the well known Poli Players in New Haven. By 1930 the talking pictures had put the final kiss of death upon this national industry. While visiting with friends in Essex that spring, Milton Stiefel became enamoured of the New England countryside. Though the idea was ludicrous to most theatrical people, he nevertheless decided to "do" the demised "winter" thing in the summer time, and chose Ivoryton for his experiment. The experiment was a failure. It was not "winter" and Ivoryton was not a city, however, the company struggled through the summer compensated by the lovely New England countryside. The following summer (1931), in the height of the depression, Mr. Stiefel tried again. Daily parades by the company, up and down the beaches in station wagons, was the order of the day. When the shows were over at night, the sparse audience was invited to dance with the actors . . . after the seats were removed—anything to attract attention. Before summer's end, however, the idea began to catch on. Audiences grew, and the company survived. Soon other entrepreneurs followed suit using the unique operation in Ivoryton as a pattern and by 1940 an industry of summer theatres had established itself throughout New England. Today there are nearly four hundred summer theatres throughout the United States and Canada.

The Ivoryton experiment took place forty years ago this summer and today the Ivoryton Playhouse is the only summer theatre still under its original management. It has never had outside financial backing or government subsidies. The responding public are "our backers." The "steadies" come from as far East as Watch Hill, Rhode Island and far West as New Haven and inland beyond Hartford.

Under Mr. Stiefel's direction here at the Ivoryton Playhouse, Katharine Hepburn started her career with the struggling young stock company. Her success in Ivoryton was instantaneous. Audiences responded to her performances immediately. Her rapid rise to stardom directly after the Ivoryton season has been recorded by critics as the most meteoric ascension in American theatrical history. Now, of course, this first lady has the unparalleled distinction of having won three Oscars in Hollywood. We are proud of having been the springboard for such a great artist. If the Ivoryton Playhouse had come into existence for no other reason but to develop such an actress, in our estimation it would have sufficed.

Although Miss Hepburn was the first of the Ivoryton Players to rise to stardom, other young players in succeeding years also made their first bows from our stage. Not the least was Clifford Robertson, who also won the Academy award this year. Other luminaries that received their early training under Milton Stiefel's direction were: Buddy Ebsen, Cornell Wilde, Celeste Holm, Penny Singleton, Katharine Houghton, Constance Ford, Jim Hutton, and Rosemary De Camp, as were hundreds of lesser known actors too numerous to mention here.

Milton Stiefel, our producer, started his career at age sixteen in musical comedy. Later he appeared in productions with Lionel Barrymore and Tyrone Power. David Belasco engaged him as his production stage manager for the Belasco theatre, with whom he remained for several years until Mr. Belasco's death.

Among his Broadway directional credits are: "First Night," "Unexpected Husband," "Horse Fever," "Another Love," and Margaret Anglin's "Electra," whose cast boasted Antoinette Perry and Clarence Derwent. At the Ivoryton Playhouse he staged over three hundred productions before the advent of "package shows."

Irving Stiefel, the general manager of the Ivoryton Playhouse, has been alongside his brother all the way. Originally he was our first stage manager and a member of the acting company for many years. During the winter seasons in New York, he appeared with Walter Hampden in several plays including the famed Cyrano de Bergerac, also with Beatrice Lillie and Pauline Lord. Gladys Whyte (Mrs. Irving Stiefel) was for many years our treasurer and to this day pokes her nose into the box office. Occasionally, when the going gets rough, she assists our treasurer Kay Benham. Not the least is Vicki Stiefel their daughter, who is our company secretary.

Many times, during the long history of the playhouse, the temptation of enlarging the theatre has presented itself. But always on second thoughts, the idea of sacrificing its intimacy seemed undesirable. The financial benefits of a larger theatre have been forgone for the advantages of close proximity of the audience to the players. We feel this intimacy has been a contributing factor to our success.

The front page of this program was drawn by C. D. Batchelor forty years ago. In case you do not recall, C. D. Batchelor is the Pulitzer prize cartoonist who resides in Deep River and whose cartoons you see in the Daily News.
